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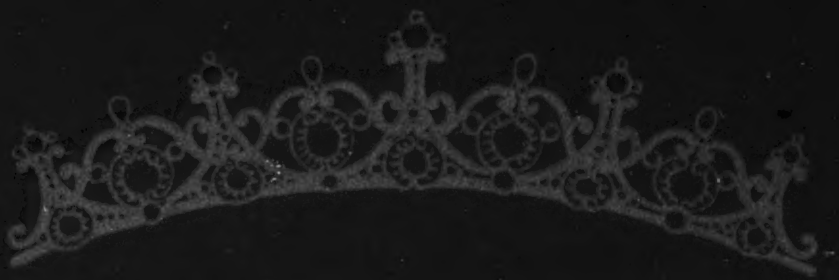

NINETEENTH CENTURY

Jewelry

NINETEENTH CENTURY

Jewelry

FROM THE FIRST EMPIRE TO THE FIRST WORLD WAR

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION

Z5020.N.Y.

ACKNOWLEDGMENT

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INTRODUCTION

In the decorative arts the nineteenth century offers a greater variety of designs and styles than any other, and one of the most varied fields in this various era is jewelry. Before the French Revolution jewelry had been almost exclusively the prerogative of the very rich; pieces were, in consequence, quite rare. But by the death of Queen Victoria quantities of jewelry in the most and least precious of metals abounded, and no woman was so poor as not to own a ring or a brooch. While economic and political factors may in part explain this abundance they cannot explain the variety. Though the century was eclectic and repetitive, it will be treated here chronologically rather than stylistically. This method is selected for convenience, as the division into political periods seems a less arbitrary one than that of fashions or styles.

Most of the precious jewelry of the century no longer exists: intrinsic value and changes in fashion have destroyed it. The pieces that do remain, even if not always the most costly, are not less interesting for being less valuable. These, designed to be worn during the day or on occasions less than grand, were usually more sensitive to changes in fashion than costly jewels.

In addition to the pieces themselves some literary references do exist, but these are of less help in realizing the past than paintings and prints which show jewelry being worn. And more important than paintings and prints are designs and drawings for actual jewels. The most elaborate preliminary steps were taken for the most precious pieces of jewelry; hence the largest number of remaining drawings are for just those jewels which are now most scarce. Drawings from the hand of the jeweler or from his workshop are as expressive of his manner and treatment of an object as the jewel itself. Alternate schemes and variations of effect may be shown (Nos. 341, 355). The Cooper Union Museum is particularly fortunate in possessing over eight hundred designs and working drawings for jewelry; many from the nineteenth century are here exhibited (Nos. 341 to 404).

In rare instances both the pieces and its design still exist (Nos. 139, 395 Fig. 5). Occasionally pieces were made from designs of earlier centuries (No. 234), or old pieces were accurately reproduced if their period happened to be currently fashionable (Nos. 53; 128, Fig. 10; 133; 140, Fig. 8; 274).

France was the most important single country for the production of jewelry throughout the century. Though ideas may have originated in Italy or England, France was quick to make them fashionable, so the century is here treated according to the political periods of France. In this

country, custom and practice have preserved, even into the present century, the distinction between *orfèvrerie*, or goldsmiths' work, which in earlier centuries included jewelry; *bijouterie*, which is exclusively the making of jewelry; and *joaillerie*, or the setting of precious stones.

At the end of the eighteenth century jewelry made and worn in France was of simple design and often of base metals (Nos. 2, 3, 7). The Revolution had abolished the legal status of the corporation of goldsmiths, a "masterpiece" was no longer required of an apprentice; indeed apprenticeship was not compulsory and anyone who wished could enter the field. There was no longer any definition of standards of craftsmanship nor any legal standard for purity of materials. Models, schools and collections were dispersed. A division of labor was practiced: pieces were no longer designed and executed by the same man or even his workshop. Now it was common, where earlier it had been rare, for one craftsman to work from the design of another and the finished piece to be sold by a third. This practice was to increase throughout the century and at the end large establishments comprising designers, craftsmen and vendors were the exception. The political and economic reasons for a change of style at the beginning of the century are obvious enough. For a time steel buckles were more fashionable than silver. But even before the Revolution jewelry, and all decorative art, was becoming more severe in pattern.

During the Directory (1795-1799) and Consulate (1799-1804) large amounts of jewelry, none very precious, were worn: earrings, necklaces, long *sautoir* chains about the waist and shoulders, bracelets at the shoulder, elbow and wrist and many rings. Gentlemen, besides wearing rings and seals as fobs (a fashion that remained popular until the middle of the century), also wore chatelaines, usually finely made of steel with gold or porcelain decoration (Nos. 7, 8). Though it became more popular later in Berlin, cast iron jewelry was made in 1789 in France. The new government made and hoped to exchange this for the more precious jewelry of patriotic citizens and to use the gold for reducing the national debt. In 1813 thousands of pieces of cast iron jewelry of considerable quality were made in Prussia to be given to those who donated their jewelry for the purchase of ammunition to fight Napoleon. Cast iron jewelry continued to be made in the 1820's and 1830's in the gothick style.

At the beginning of the nineteenth century neo-classic restraint had long since replaced rococo grace, but it was not until the First Empire (1804-1814) that archaeology dominated design. More than any previous century the nineteenth was in a position to exploit the past through this science. Greek and Roman intaglios and cameos were worn on the head, arms, body and even the toes; reproductions, often fine, were plentiful for those not

fortunate to possess old pieces (No. 6). Napoleon revived the pomp of Imperial Rome; like most parvenus, he emphasized a ceremony that required the ladies of his court to wear many jewels. Regardless of the demands of court ceremony the Empress enjoyed jewels, as may be seen in many of her portraits.

These and other paintings of ladies of the First Empire in their jewels illustrate two features: the prominence of the tiara, and the ubiquity of the parure, or matched set of jewels. The tiara had not been fashionable for centuries; in the eighteenth century in court dress an aigrette or spray of jewels, sometimes holding feathers or flowers, was considered a sufficient ornament for the hair. Under the Empire a jewelled tiara (No. 352), often with a comb as well, was indispensable in court dress for ladies. It was as though the new ruling class, uncertain of its authority, wished its rank emphasized in the jewels of its ladies. Frequent return to fashion throughout the nineteenth century has removed much of their symbolic effect, though even today when the number of courts at which tiaras may be worn is notably smaller, they are considered customary for court dress.

Emphasis on a parure of jewels was also characteristic of the Empire. Ensembles of tiara, comb, earrings, necklace, brooch and bracelets, all of the same motif (No. 351), were not an innovation of the period; but the larger part of all important jewelry of the period was made up in such sets. Parures of diamonds, emeralds and diamonds, rubies and diamonds, sapphires and diamonds, opals and diamonds, and cameos were made, at considerable expense, for the Empress Josephine. These remained with her at the time of her separation; and new and even more costly parures were made for the Empress Marie-Louise. The parure offered the maximum amount of display and expenditure, for in the more important only precious stones, usually set with diamonds or cameos, were used, though the Empress Marie-Louise had parures of opals and one of cut steel. The fashion of the parure established under the Empire remained, though it never regained its dominance in court dress. Later examples were usually less costly and elaborate.

The Empire represents the first developed style in jewelry of the nineteenth century. Its aim was brilliance and opulence; an effect of conspicuous consumption. The more costly pieces were well made and the high standards of craftsmanship lost at the end of the eighteenth century had been regained.

With the return of the Bourbons (1814-1830) display of wealth and jewelry fell out of fashion. Louis XVIII was not fond of ceremony and the court did not provide a sympathetic background for rich jewels, nor did many of the returned emigrés have the means to provide themselves with such, did

they wish to. Politics and economics cannot entirely explain changes in style, and this period with its great variety was one of the most experimental of the century.

As if in reaction to the massive splendor of the Empire, jewelry was made in lighter form. Nostalgia was felt for eras long antedating the Revolution. The Middle Ages and the "gothick" style became fashionable. The Middle Ages were peopled with the ancestors of the aristocracy of the recently restored regime; the displaced ruling class of the Empire could find no associations here. The fifteenth-century fashion of the *ferronnière* was revived. This jewel, named after Leonardo's portrait of the blacksmith's beautiful wife, was a fine chain with a central motif worn low on the brow (Nos. 46, 63). After the 1840's it ceased to be fashionable. The sixteenth century was revived in a "Marie Stuart" costume ball given in 1829 by the Duchesse de Berri, daughter-in-law of Charles X.

This historical snobbery gave an additional sentimental value to jewelry of small intrinsic worth. Now topaz, amethyst, aquamarine, garnet and other semi-precious stones as well as cameo-cut shell were used in parures of light-weight gold often stamped (No. 26), sometimes finely wrought in small granules or filigree work (No. 30). Cut steel now became more popular and less expensive.

The serpent, a motif used in jewelry at least since the Roman Empire, became quite popular and remained so throughout the century. The decorative flexibility with which its shape could be adapted to bracelets, necklaces, combs, brooches, and earrings (No. 366, Fig. 4) seems to have quite overcome any unpleasant associations ladies might have recalled.

The jewelry of the Restoration bears its own nostalgic charm; the intellectual and archaeological character of Empire jewelry as well as its richness were modified and replaced by a sentimental and literary appeal.

But in the work of one man the archaeological aspects of jewelry became more important than ever before. Having opened a shop in Rome in 1814, Fortunato Pio Castellani (1793-1865) began making reproductions of Greek and Etruscan jewelry in the 1820's. The quality of the granular and filigree work of these pieces had not been seen since antiquity. Their accuracy as reproductions, achieved by workers whom Castellani had discovered still using ancient techniques, gained for him an international reputation. These pieces were made in two weights of gold, as was ancient jewelry; a light weight in imitation of funerary jewelry (No. 53), and a heavier weight reproducing that made for wear (Nos. 55, 57). Except for an interruption in 1848-1858, the work was carried on after Fortunato Pio's death in 1851 by his son Augusto (1829-1914). His reproductions of the jewelry of classical antiquity (No. 59) and northern medieval pieces (No. 71, Fig. 1) were made

throughout the century in such a similarity of style and technique that with few exceptions they are difficult to date. Besides making jewelry the Castellani formed a large collection of antique examples; Augusto later became Director of the Capitoline Museum and much of his collection remains there. His elder brother Alessandro (1824-1883) also collected and dealt in antique jewelry. He travelled extensively and displayed the work of the firm, which was admired and imitated widely, at most of the exhibitions of art and industry which were held all over Europe and America after 1851. Much of the antique jewelry now in the British Museum was acquired through Alessandro Castellani. Many of these pieces while in his collection had served as models for the firm (No. 128, Fig. 10).

Society of the period of Louis Philippe (1830-1848) held no aristocratic pretensions. The newly established bourgeoisie had been frugal for so long that they were unable to change their habits when they became the ruling class. The result was "un certain luxe, réel, mais économique."

Such a society did not offer a large market for precious jewelry. But jewelry continued to be made of cheaper materials in increasingly large quantities. Enamel furnished color (Nos. 47, 48) and stamped work gradually replaced the delicate granular and filigree work of the 1820's and early 1830's. The quality is inferior to that of earlier work although there are certain outstanding exceptions. Inexpensive alloys, such as pinchbeck, had been known since the late eighteenth century; these now readily lent themselves to the popular die-stamped jewelry of the late 1830's and 1840's (Nos. 85 to 89). Lack of intrinsic value has preserved this type so that the period is well represented. In the 1830's seed pearls, often made into parures, became quite fashionable (No. 80). The small pearls give somewhat the effect of the earlier gold granular work in larger scale. Jewelry made of hair, usually human, was popular from the 1840's until the late 1850's. Miss Flower notes that young ladies often made it themselves lest an unscrupulous tradesman substitute a stranger's hair for that given to him to work (Nos. 100, 101). This is perhaps the most striking type of what has been called the "jewelry of sentiment."

An outstanding example of jewelry of sentiment, but of precious materials, is a pair of bracelets made about 1840 for Queen Louise d'Orléans of Belgium, with the names of her children, Léopold and Charlotte, one on each. The clasp of each of these conceals a crystal-faced locket which might have held a portrait, or lock of hair or some token of the child. The fine quality and conservative design of these bracelets is to be expected of a royal piece of this time (No. 66, Fig. 7).

Since the 1840's tourists returning from Italy have bedecked their persons and their progeny with Neapolitan jewelry of colored glass mosaic depicting

Pompeian themes and Roman ruins (Nos. 72, 103), or coral cut and polished until it resembles little petrified bouquets (No. 150), or cameos cut from the lava cast forth by some visited volcano (No. 240). Further north *pietra dura,* a mosaic work of naturally colored stones usually in designs of flowers and insects, catered to the same clientele (Nos. 106, 116). The varying quality of this work had no effect on its unvarying attraction, and it continued to be made throughout the century with little change of style.

The romanticism begun in an earlier period now became dominant. In 1844 Eugène Julienne published ornamental designs for almost every object, including jewelry, in every style beginning with that of the thirteenth century. François-Désiré Froment-Meurice (1802-1855) had a large workshop producing jewelry in the medieval style, but debased imitations of his pieces, often not without an appeal of their own, were more popular, and cheaper, than his rather pedantic, but beautifully finished jewels (No. 64). In England also, jewelry reflected the Gothic Revival. Among the many designs of Augustus North Welby Pugin (1812-1852) may be found some for jewelry, but these are incidental in his work. The most influential productions in jewelry of this kind besides those of Froment-Meurice were done by the German Wagner and the Dane Rudolphi, both working in Paris.

Forms used in jewelry became thicker, coarser and heavier in appearance, though often the pieces were quite light in weight. The jewelry of the 1840's disappoints by its pretentions to a solidity it does not possess.

The First Empire borrowed grandeur from Imperial Rome; the Second Empire (1852-1870) drew with equal freedom on Egypt, Greece, Etruria, Rome, the sixteenth, seventeenth and eighteenth centuries of Italy, France and England, and the Near and Far East. During this period quantities of jewels in the greatest variety of styles and range of quality were made. In its diversity of styles the Second Empire epitomizes the century.

Once again French society was dominated by an aristocracy of relatively recent origins. The Emperor had many of the crown jewels reset in 1853 for his bride Eugénie, Countess of Montijo, who throughout her reign, unlike the preceding Queen Marie-Amélie, patronized many jewelers. The most immediate result of this new interest was the production of richer, brighter jewelry which used precious stones more profusely than that of the previous decade. This new brilliance was especially striking when contrasted not only with the preceding reign but with the short-lived Second Republic and the disturbed years after 1848.

At that time Louis Tiffany, who had opened a stationery and fancy goods shop in New York in 1837, went to France. By judicious and extensive purchases of jewelry he was able to set up the firm, Tiffany and Company, in 1851.

In the same year French jewelers sent examples of their work to the Great Exhibition held in London. England as well as France was prosperous, and some jewelers practiced in both countries. English jewelry is usually better made than that of France and its technical innovations were often imitated by the French. But fashions in jewelry, in the style of the pieces themselves and how they were to be worn, were usually established in France and followed by the rest of Europe and America.

Earlier in the century styles had some base in politics, archaeology, or sentiment. Now they were revived apparently for no other reason than novelty, and fashions changed rapidly, every few years. The medieval style (No. 390) shared popularity with the rococo of Louis XV (No. 115), which was soon outmoded by the style of Louis XVI, to which, for no possible historical reason, the Empress became attached. Her apartments at the Tuileries were decorated in this style and one of her jewelers, Baugrand, designed in this style for her (Nos. 398, 399, Fig. 6). The sixteenth century was also fashionable. In 1876 a facsimile edition of the jewelry designs of René Boyvin (fl. 1560-1580) was published, and the designs of Hans Collaert (fl. 1580) were realized in gold and precious stones (No. 234).

Rapid changes of fashion, perhaps artificially induced, were probably more like the changes of style during the first half of the twentieth century than any previous period. In the 1860's costume jewelry first reached a popularity never subsequently lost. This jewelry was an economic necessity. Precious jewelry had become so massive and heavy and stones so large (No. 396) that the amount of gold and gem-stones alone made it the prerogative of the very rich. Yet the demand for jewelry was great: costume jewelry, often made of base metal and imitation stones, was not intended to last longer than the fashion of a dress. Galvanization had now made possible cheap electrically cast reproductions. In the 1850's aluminum was isolated and though it first was more precious than gold it soon became quite cheap and was used for a short time in jewelry (No. 121). Actual insects and even birds were set as jewelry (Nos. 164, 165).

More sober jewelry was still widely produced. By this time the Castellani had many imitators; among the most successful were Eugène Fontenay (1823-1885) of Paris, whose works are adaptations of the antique rather than recreations of it (Nos. 185, 186), and Robert Phillips (d. 1881) of London. Giacinto Melillo (1846-1915) of Naples was perhaps the foremost of the Castellani's pupils. His copies of Roman jewelry are no less accurate than the Etruscan and Greek pieces of the Castellani, and they show an elegance which is characteristic of the last years of the nineteenth century (Nos. 274 to 276, 300 to 307).

Carlo Giuliano, the outstanding jeweler of the second half of the century,

now appeared at London in the late 1860's. His earliest work is typical of its period and distinguished from other jewelry only by a certain refinement and superior execution (No. 178). Though he worked in the Greek and Etruscan styles (No. 147), he also developed a manner quite distinct from that of the Castellani, and created jewelry unlike any made before. Giuliano's knowledge of antique and Renaissance jewels is often apparent in these pieces, but they are not essays in archaeological reconstruction. While the Castellani applied their superb craftsmanship and unerring taste to reproductions which expressed alike the style of their time and the values of archaeological scholarship, Giuliano's pieces are more imaginative and certainly no less finely made. His attitude toward the past is that of an artist rather than a scholar. His later jewels, made in the light elegant forms typical of the last years of the century, are quite distinctive and express understanding and sympathy with jewelry of Egypt (No. 205), the sixteenth century (Nos. 262, 321), the Orient (No. 247), and l'Art Nouveau (No. 292). But his work does not reflect transiently fashionable aspects; in all these pieces it is the stature of his own personality as an artist-jeweler which is most apparent. His elegance transcends the Edwardian.

At the end of the 1860's a jeweler in Paris began to perfect a way of setting stones that was to result in the nearly complete elimination of goldsmith work in precious jewelry and with few exceptions reduce the jeweler to a stone setter. Oscar Massin revived and popularized the eighteenth-century manner of mounting jewels on springs; more importantly, he developed invisible mountings which emphasize, indeed show nothing else but, the stones. This technique coincides with a renewed popularity of those stones which show to best advantage in such a mounting: diamonds. Two reasons may be given for the popularity of diamonds at this time. Some of the vast resources of the South African diamond mines had reached the Paris market by the early 1870's. A decade later electricity was introduced for illumination in public places. In 1875 the Opéra at Paris opened and a few years later, in 1883, the Metropolitan Opera House was first occupied. Across these vast interior spaces and under the glare of white electric light jewelry of colored stones, gold and enamel appeared both more garish and less striking than the delicate sparkle of diamonds in invisible mountings. Perhaps this unfavorable comparison helped the reaction which did come against the heavy jewelry of the 1860's. Beginning in the later 1870's and until after the end of the century jewelry became lighter in form, more open in design and depended more on the scintillation of diamonds for brilliance. Along with this desire for brilliance and absence of color, jet became fashionable. It was worn perhaps for the first time without funereal connotations (Nos. 225, 226).

The end of the Second Empire marked no great stylistic change in jewelry. The period was so varied as to defy easy generalization. English wealth sustained the inevitable changes of fashion, and if the center of fashion did not move to London, what was thought to be the English taste was promoted in Paris, especially sporting jewelry, popular in the 1880's and 1890's.

No economic reason can account for the reaction against the elaborate jewelry of the 1860's and early 1870's; the diamond jewelry that succeeded it was often more expensive. From the 1880's until the First World War England and France enjoyed considerable prosperity. Precious jewelry, with diamonds by far the most popular stones, was made in increasingly lighter designs. An entirely different kind of jewelry appeared in the 1890's, a result of aesthetic doctrines formed by the Pre-Raphaelites, elaborated by William Morris and others and realized by the Art Workers' Guild (1884) and the Arts and Crafts Exhibition Society (1886). The Middle Ages were foraged, though not archaeologically, nor were their forms recreated for any sentimental reasons. This was a doctrinaire revival, the forms of certain past ages were used because each was thought most suitable for the particular function of the piece. A moral snobbery valued the irregularity of the handcrafted piece above the high finish associated with machine-made objects. Glitter was vulgar. Unpolished metals were used, stones *en cabochon* were preferred to faceted ones. This new concept of jewelry, adopted abroad and refined by Gallic elegance, was soon fashionable. The exceptional pieces of René-Jules Lalique (1860-1945) (Nos. 308 to 311, Fig. 13) and the designs of Eugène-Samuel Grasset (1841-1917) (Nos. 400 to 403, Fig. 12) represent mature examples of *l'Art Nouveau;* while those of Hector Guimard (1867-1942) seem to justify the special designation of a "Style Guimard" (Nos. 312 to 314).

This is a truly international style and a most flexible one. Based on almost no forms found in any styles of the past, it allows the greatest latitude for the personality of the artist. The firm of Fabergé in Saint Petersburg mastered it perfectly (No. 324), while at the same time working in the more conventional style of 1900 (No. 322), as well as making archaeological reproductions of twelfth-century pieces (No. 326).

Perhaps the work of Louis Comfort Tiffany (1848-1933) is most typical of *l'Art Nouveau* in America. In his and similar pieces the metal appears almost kneaded, so evident is the hand-wrought quality; encrustations of patina proclaim the surface unviolated by any hint of polish. Nothing is permitted to remove the effects of time, real or apparent; the cabochon-cut stones are chosen for their color and size, never for their value or perfection (Nos. 338, 339). Each piece is so doctrinaire in its design and execution,

so self-consciously aesthetic, that it demands appreciation rather than gives pleasure. It is paradoxical that this jewelry, designed with such a striving for timelessness, should now appear so dated.

The contemporary work of Giuliano seems, in comparison, almost without epoch. It is, of course, no less a product of its age – indeed it is less of a revolt against its age – than *l'Art Nouveau* pieces; but its major interest is an aesthetic one, none of it is primarily a period piece. And it is with the death of this artist and the outbreak of the First World War that the period covered by the present exhibition comes to its end.

WILLIAM OSMUN

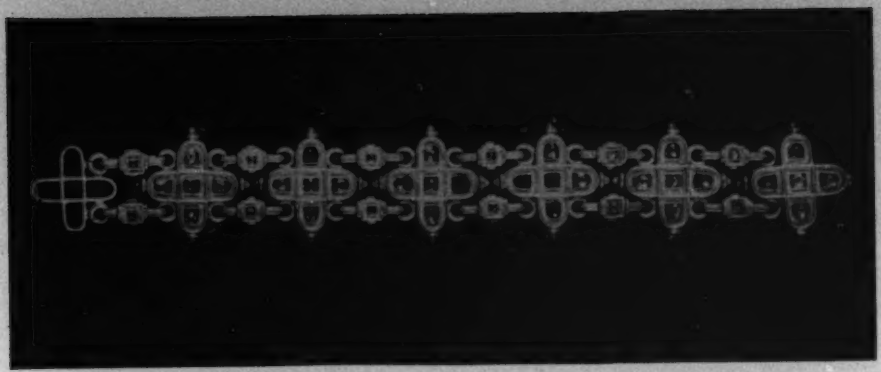

FIG. 1. BRACELET, in medieval Scandinavian style; gold and emeralds
Castellani; Italy, Rome: 1840-1848
Lent by Martin J. Desmoni

FIG. 2. BROOCH; jasper cameo, gold, enamel
Benedetto Pistrucci (1784-1854); England; about 1830
Lent by Martin J. Desmoni

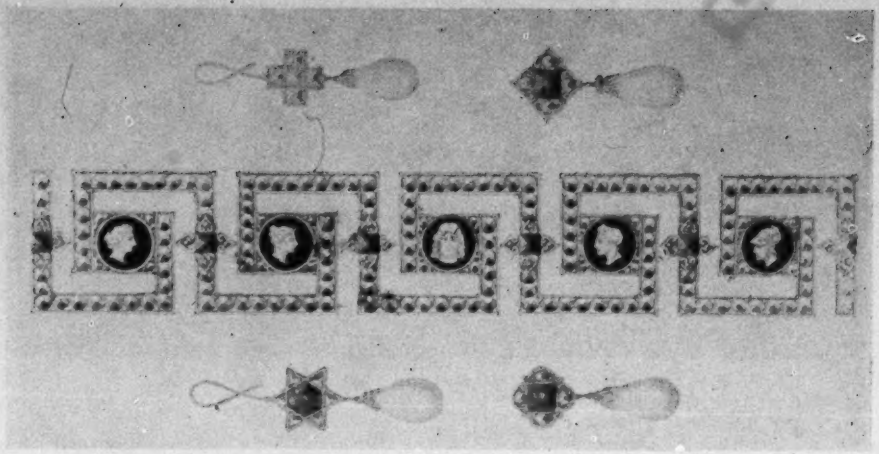

FIG. 3. DESIGNS FOR A BRACELET OR BELT AND FOUR EARRINGS; drawing, pen and watercolor
Italy; 1805-1815
The Cooper Union Museum

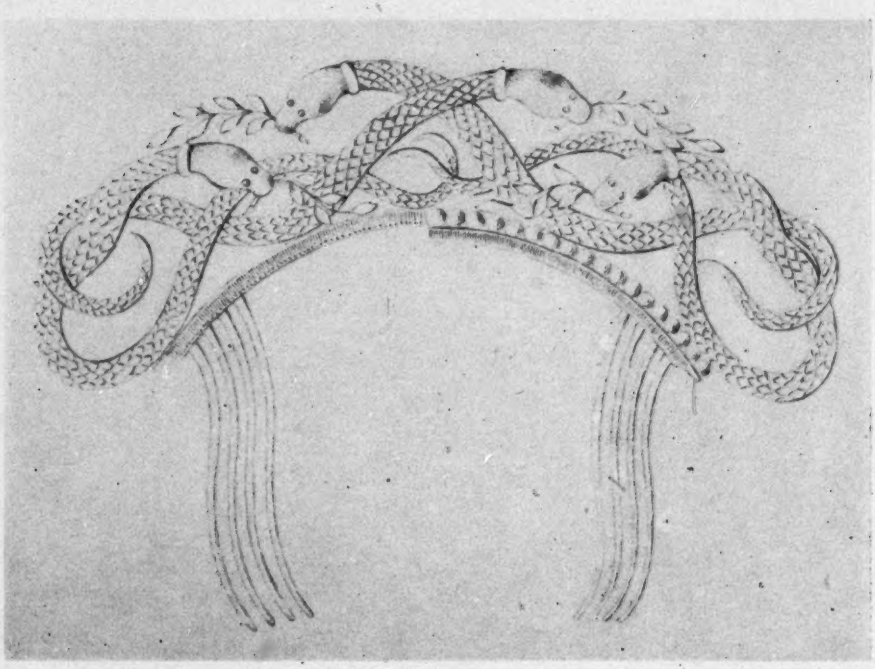

FIG. 4. DESIGN FOR A COMB; drawing, pencil
Italy; 1830-1840
The Cooper Union Museum

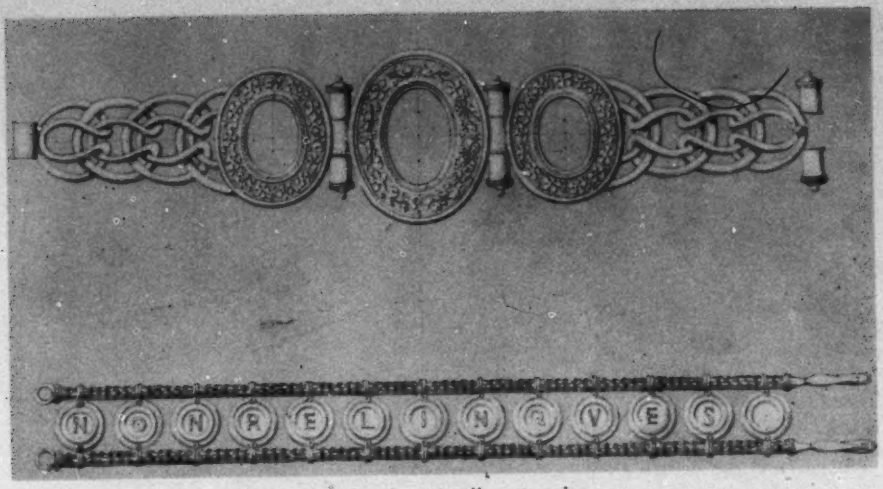

FIG. 5. DESIGNS FOR TWO BRACELETS; drawing, pencil, watercolor
Probably Augusto Castellani (1829-1914); Italy, Rome; 1858-1880
The Cooper Union Museum

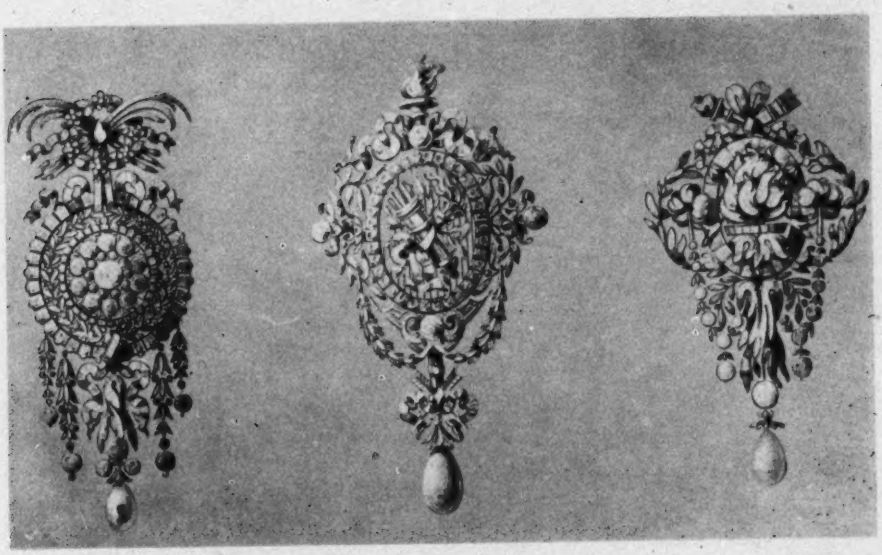

FIG. 6. DESIGNS FOR THREE BROOCHES; drawing, pencil, chinese white
Gustav Baugrand (1826-1870); France, Paris; about 1867
The Cooper Union Museum

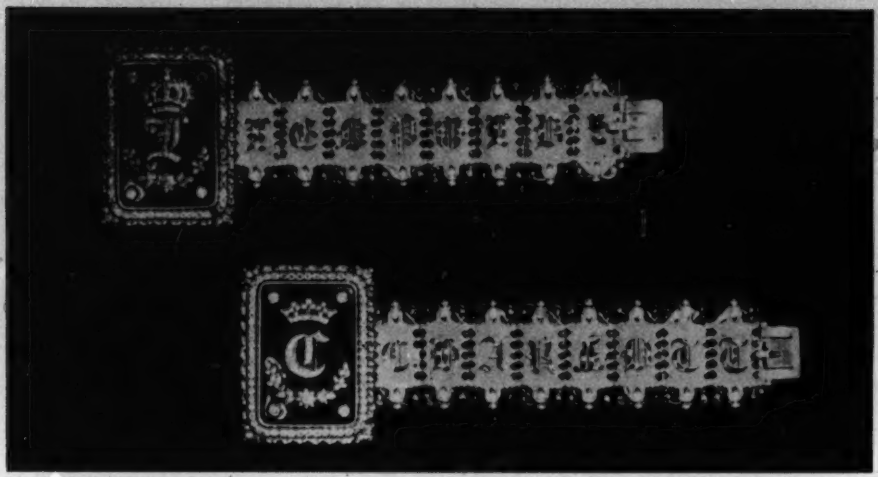

FIG. 7. PAIR OF BRACELETS, made for Louise d'Orléans (1812-1850) Queen of the Belgians, with the names of her two children Gold, enamel, diamonds; probably France; about 1840 Lent by Raphael Esmerian

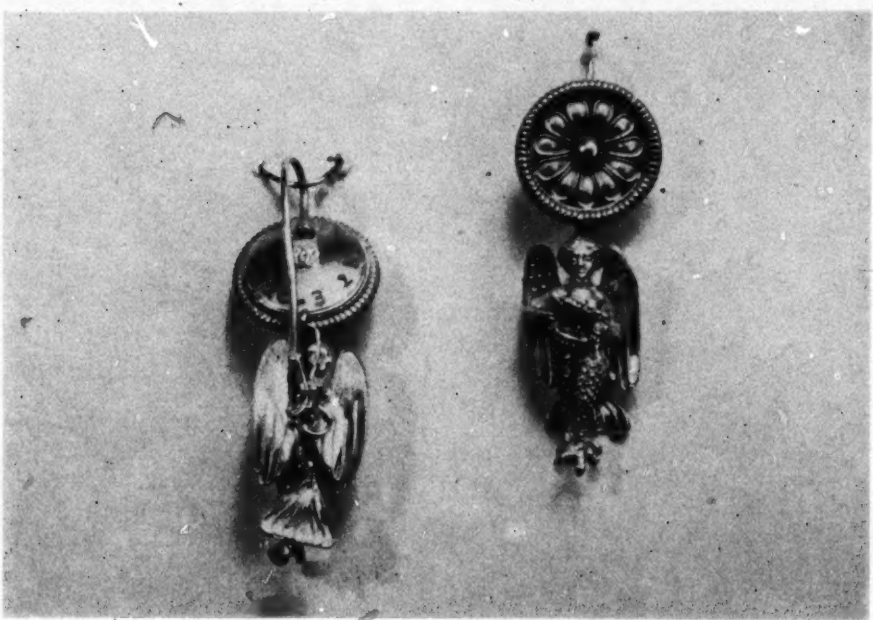

FIG. 8. PAIR OF EARRINGS, reproductions of V-IV century B.C. Greek pieces; gold Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 The Cooper Union Museum

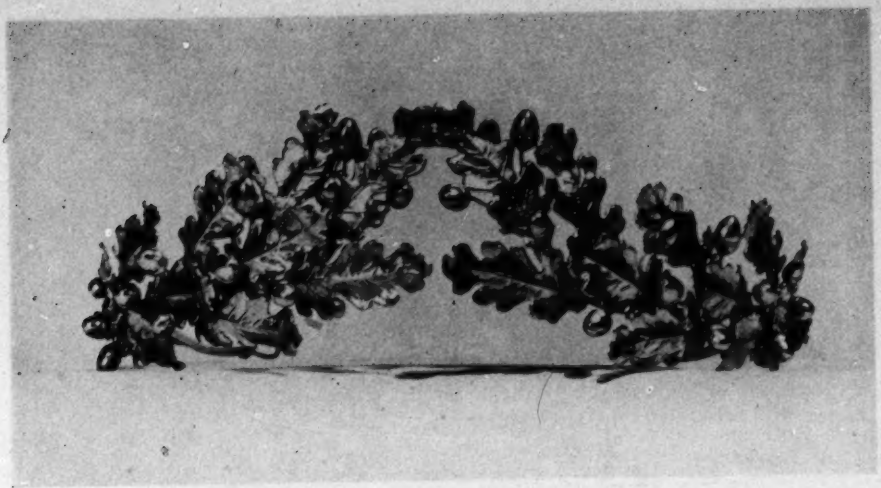

Fig. 9. Tiara, of oak leaves and acorns: gold
Settepazzi; Italy, Florence; 1820-1830
Lent by Raphael Esmerian

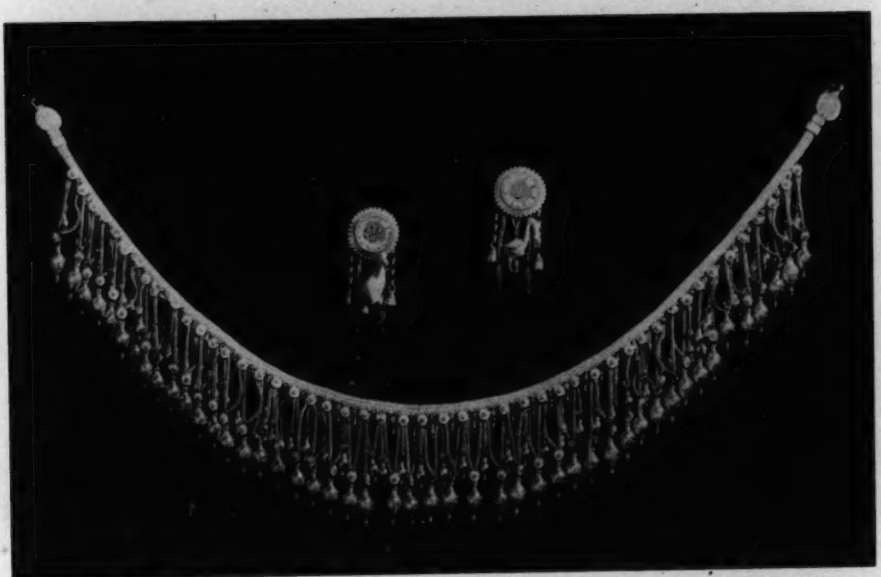

Fig. 10. Necklace and Pair of Earrings, reproductions of
III-II century B.C. Greek pieces; gold, enamel
Augusto Castellani (1829-1914); Italy, Rome; 1858-1870
Lent by Martin J. Desmoni

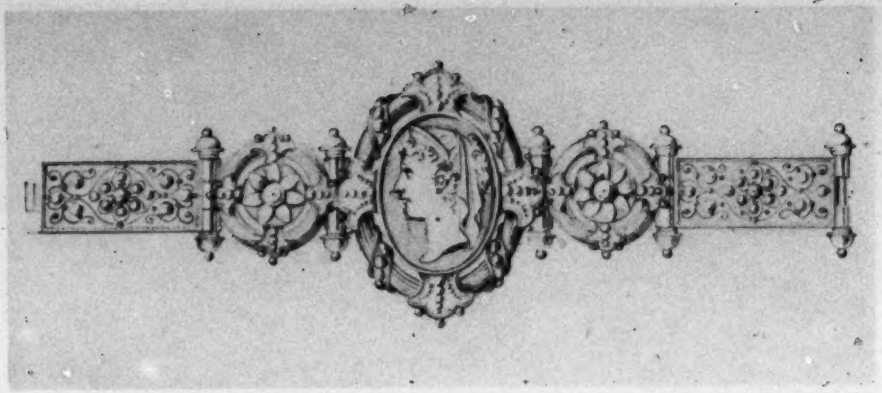

FIG. 11. DESIGN FOR A BRACELET: drawing, pencil
Salvatori: Italy, Rome: 1860-1870
The Cooper Union Museum

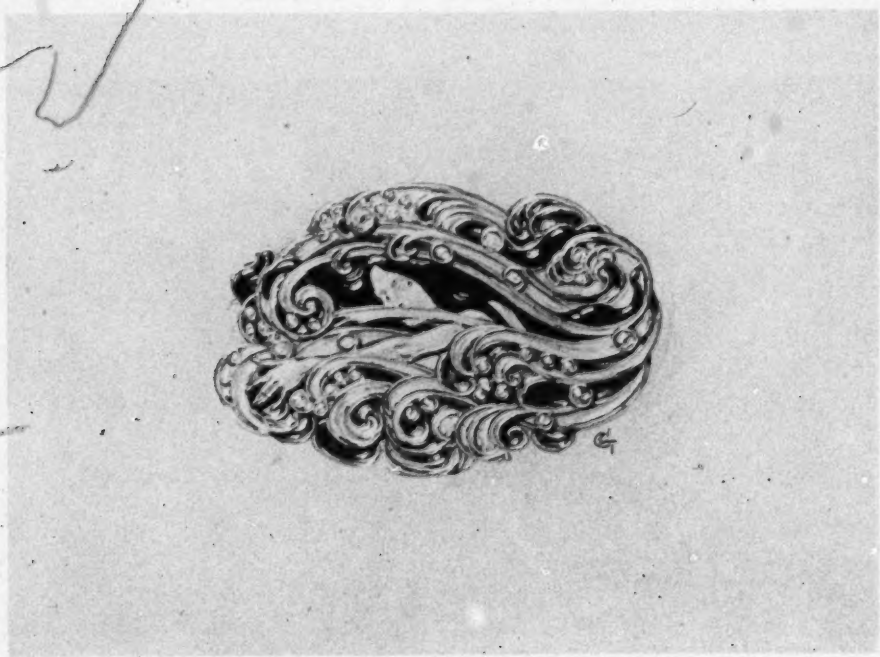

FIG. 12. DESIGN FOR A BROOCH: drawing, watercolor
Eugène-Samuel Grasset (1841-1917): France, Paris: 1900
The Cooper Union Museum

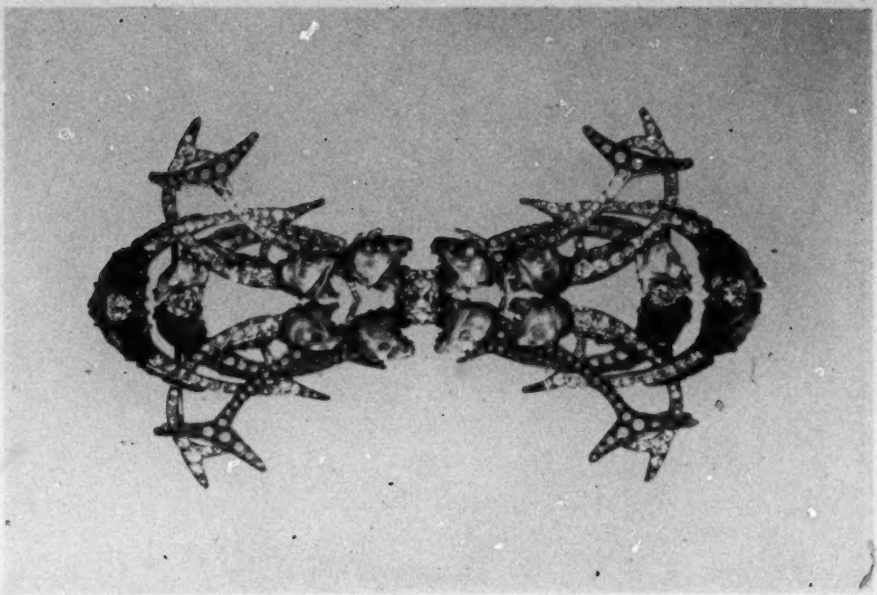

FIG. 13. DOUBLE BROOCH; glass, diamonds, enamel, gold
René Jules Lalique (1860-1945)
Lent by the Metropolitan Museum of Art

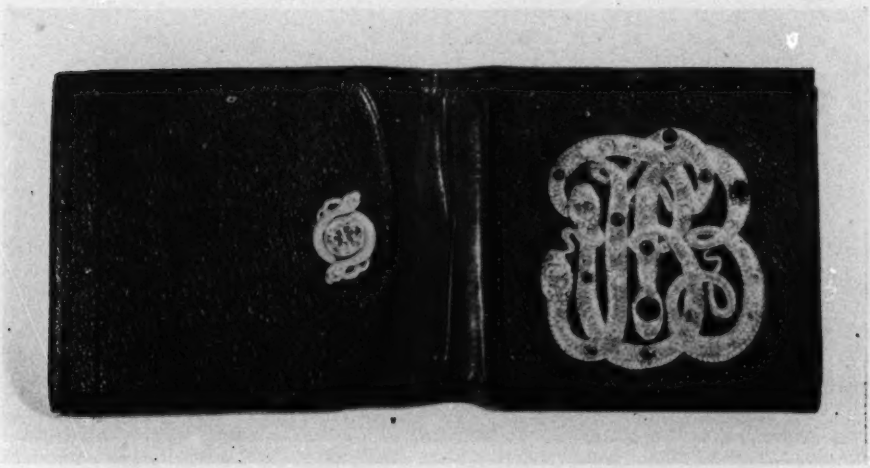

FIG. 14. WALLET, made for James Buchanan (Diamond Jim) Brady (1856-1917)
Showing his initials formed by snakes; buffalo hide, vari-colored sapphires, gold
United States; about 1890
Lent by Frederick William Bradley

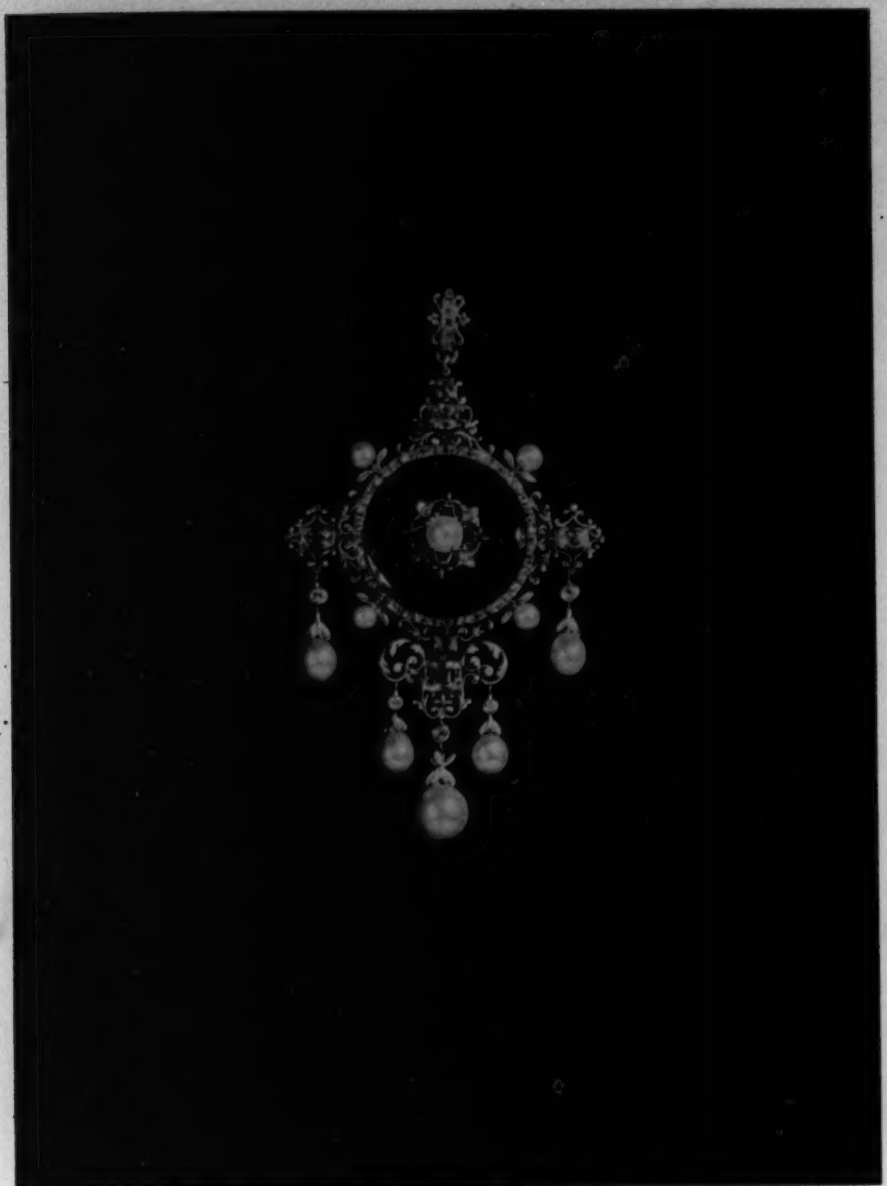

Fig. 15. Pendant; rock crystal, pearls, enamel, diamonds, gold
Carlo Giuliano (d. 1912) ; England, London; 1880-1890
Lent by Martin J. Desmoni

CATALOGUE

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition on page 23. An asterisk (*) indicates that the object is illustrated.)

1. Pair of earrings; steel; France; about 1800 (3)
2. Lorgnon and chain; cut steel; France; about 1800 (5)
3. Seal; chalcedony, steel; France; about 1800 (5)
4. Finger ring; gold, diamonds, glass; France; about 1800 (5)
5. Locket; gold, mother-of-pearl, glass; England 1800-1805 (5)
6. Pendant; gold, carnelian; Giuseppe Girometti (1779-1851); Italy, Rome; 1800-1810 (6)
7. Chatelaine; gold, cut steel; France; 1800-1810 (5)
8. Chatelaine; gold, enamel; France; 1800-1810 (5)
9. Scarf pin; gold, pearl, diamonds, enamel; Maison Bapst; France, Paris; 1810-1820 (6)
10. Brooch; cast iron; Germany, Berlin; 1813-1815 (5)
11. Three links and clasp for bracelet; cast iron, gold; Germany, Berlin; 1813-1815 (9)
12. Seal; gold, carnelian; England or France; about 1815 (5)
13. Trinket, in form of trick cannon; gold, turquoise, enamel; France; about 1815 (6)
14. Brooch; gold, seed pearls, ruby; France; 1818-1830 (14)
15. Pair of earrings gold, jet, glass; France or England; 1818-1830 (3)
16. Demi-parure; gold, ceramic; Italy; about 1820 (6)
17. Brooch; shell cameo, gold; Italy; about 1820 (6)
18. Pair of earrings; gold; probably France; about 1820 (14)
19. Locket; gold; England; about 1820 (6)
20. Locket; gold, glass; England; about 1820 (14)
21. Seal; obsidian, gold; United States; about 1820 (5)
22. Seal; chalcedony, gold; United States; about 1820 (5)
23. Corsage ornament, convertible into three brooches; gold, turquoise, diamonds; Italy or France; 1820-1825 (16)
*24. Tiara, of oak leaves and acorns; gold; Settepazzi; Italy, Florence; 1820-1830 (7)
25. Bracelet, brooch, and scarf pin; almandines, gold, enamel; France; 1820-1830 (6)
26. Pair of earrings; topaz, gold; France; 1820-1830 (12)
27. Brooch; gold, silver, pearl, diamonds, rubies, emeralds; France; 1820-1830 (6)
28. Necklace; tourmalines, gold; France or England; 1820-1830 (14)
29. Pair of buckles; gold, steel; English; 1820-1830 (5)
30. Demi-parure; amethysts, aquamarines, gold; France; 1825-1835 (5)
31. Seal; agate, gold; France or England; 1825-1835 (5)
32. Seal; agate, silver-gilt; France or England; 1825-1835 (5)
33. Seal; chalcedony, gold; France or England; 1825-1835 (5)
*34. Brooch; jasper cameo, gold, enamel; Benedetto Pistrucci (1784-1854); England; about 1830 (6)
35. Brooch; agate, gold; Benedetto Pistrucci (1784-1854); England; 1830-1840 (6)
36. Seal and watch key; gold, emerald, turquoise, amethyst; probably France; about 1830 (5)
37. Chain; gold; France; about 1830 (12)
38. Pair of earrings; gold; France; about 1830 (12)
39. Bangle bracelet; gold, pearls; Ireland; about 1830 (11)
40. Brooch; gold, coral; England; 1830-1835 (7)
41. Finger ring with crowned initial "L"; gold, enamel, diamonds; France; 1830-1840 (6)
42. Pair of earrings; tortoiseshell with gold piqué; France; 1830-1840 (5)
43. Pair of earrings; amber, gold; probably France; 1830-1840 (5)
44. Brooch; gold, enamel, garnets; France; 1830-1840 (9)
45. Bracelet; gold, star sapphire, diamonds; France; 1830-1840 (16)
46. Bracelet, probably made up from a *ferronnière;* silver-gilt, turquoises; France; 1830-1840 and later (5)
47. Necklace and earrings; gold, enamel; probably Switzerland; 1830-1840 (16)
48. Bracelet; gold, enamel; Switzerland; 1830-1840 (16)
49. Bracelet; gold, turquoises, diamonds; England; 1830-1840 (16)
50. Hat ornament; gold, garnets; England; 1830-1840 (5)
51. Bracelet; gold, diamonds, emeralds, rubies; England; 1830-1840 (3)
52. Pair of earrings; gold, wood; England; 1830-1840 (5)

53. Tiara, reproduction of III century B.C. Greek funerary piece; gold; Fortunato Pio (?) Castellani (1793-1865); Italy, Rome; 1830-1848 (6)
54. Brooch; silver, gold, enamel; Fortunato Pio (?) Castellani (1793-1865); Italy, Rome; 1830-1848 (6)
55. Necklace, in the Etruscan style; gold; Fortunato Pio (?) Castellani (1793-1865); Italy, Rome; 1830-1848 (6)
56. Locket; gold; Fortunato Pio (?) Castellani (1793-1865); Italy, Rome; 1830-1848 (6)
57. Necklace and brooch, in the Etruscan style; gold, amber; Fortunato Pio (?) Castellani (1793-1865); Italy, Rome; 1830-1848 (6)
58. Bracelet; gold, carnelian; Fortunato Pio (?) Castellani (1793-1865); Italy, Rome; 1830-1848 (6)
59. Brooch with pendant, reproduction of III-II century B.C. Greek piece; gold; Castellani; Italy, Rome; 1830-1848 (6)
60. Parure; gold, carnelian; Castellani; Italy, Rome; 1830-1848 (6)
61. Bracelet; gold, enamel; England; 1830-1850 (11)
62. Chain with seal and watch key; gold, silver; United States; 1830-1850 (5)
63. *Ferronnière;* gold, stone mosaic; Italy; about 1840 (5)
64. Pendant; gold, chalcedony, enamel, pearl; François-Désiré Froment-Meurice (1802-1855); France, Paris; about 1840 (6)
65. Bracelet; gold; France; about 1840 (12)
•66. Pair of bracelets, made for Louise d'Orléans (1812-1850) Queen of the Belgians; gold, enamel, diamonds; probably France; about 1840 (7)
67. Necklace in form of a serpent; gold, turquoises, garnets, diamonds; France or England; about 1840 (11)
68. Brooch; gold, diamonds, pearl; English; about 1840 (16)
69. Chain with seal, watch key and trinkets; gold, silver, enamel, carnelian; probably United States; about 1840 (5)
70. Pendant; gold, garnets, enamel; Castellani; Italy, Rome; 1840-1848 (6)
•71. Bracelet, in medieval Scandinavian style; gold, emeralds; Castellani; Italy, Rome; 1840-1848 (6)
72. Parure; glass mosaic, jasper, gold; Italy, probably Naples; 1840-1850 (5)
73. Demi-parure; stone mosaic, gold; Italy, 1840-1850 (5)
74. Pendant; chalcedony, pearls, gold, enamel; Italy; 1840-1850 (6)
75. Brooch; shell cameo, gold; Italy; 1840-1850 (5)
76. Bracelet; gold, aquamarine; France; 1840-1850 (5)
77. Bangle bracelet, in form of a cuff; gold, turquoises; France; 1840-1850 (9)
78. Necklace; silver-gilt, paste, France; 1840-1850 (9)
79. Bracelet; gold, enamel; Austria; 1840-1850 (5)
80. Parure; seed pearls; probably England; 1840-1850 (5)
81. Parure; gold, amethysts, enamel; England; 1840-1850 (3)
82. Brooch; gold; England; 1840-1850 (3)
83. Brooch; gold, enamel; England; 1840-1850 (14)
84. Brooch; gold, enamel; England; 1840-1850 (16)
85. Pair of earrings; pinchbeck; England; 1840-1850 (5)
86.-89. Brooches; pinchbeck; England; 1840-1850 (5)
90. Bangle bracelet; gold, turquoise, pearls; probably United States; 1840-1860 (5)
91. Chain with fobs; gold, hair; United States; 1845-1850 (5)
92. Pair of earrings; gold, hair; United States; 1845-1850 (5)
93. Top of a pin; gold; probably Castellani; Italy; mid-19th century (5)
94. Pendant; gold and enamel; Italy; about 1850 (6)
95. Pendant and chain, in the style of the 16th century; gold and enamel; Italy; about 1850 (6)
96. Bracelet; malachite, silver-gilt; Italy or France; about 1850 (5)
97. Parure; chalcedony cameo, gold; L. Saulini; probably England; about 1850 (12)
98. Brooch; chalcedony cameo, gold, diamonds; L. Saulini; England; about 1850; (6)
99. Parure; gold, silver, turquoises; England; about 1850 (3)
100. Bracelet; gold, hair; England or United States; about 1850 (5)
101. Demi-parure; hair, gold; England or United States; 1850-1855 (5)
102. Bracelet; gold, enamel, diamonds; France; 1850-1855 (7)
103. Finger ring, octagonal; gold, glass mosaic; Italy, Naples; 1850-1860 (7)
104. Parure; shell cameo, gold; Italy, Naples; 1850-1860 (12)
105. Pair of earrings; chalcedony, glass mosaic, gold; Italy, Naples; 1850-1860 (5)
106. Eight studs; stone mosaic; Italy; 1850-1860 (5)
107. Pair of sleeve links; tortoiseshell; Italy; 1850-1860 (5)
108. Pair of bracelets; tortoiseshell; Italy; 1850-1860 (5)
109. Necklace; gold; probably Italy; 1850-1860 (5)
110. Brooch; gold, silver, enamel, diamonds, rubies; France; 1850-1860 (16)
111. Brooch; glass cameo, gold, enamel; France; 1850-1860 (5)
112. Brooch with pendant scent bottle; gold, enamel; France; 1850-1860 (6)

115. Hairpin; gilt metal, glass; France; 1850-1860 (3)
114. Necklace; gold, amethysts; probably England; 1850-1860 (14)
115. Bangle bracelet; gold, enamel; probably France; 1850-1860 (5)
116. Demi-parure; stone mosaic, gold; Italy; 1850-1870 (5)
117. Bracelet; gold, pearls; France; 1850-1870 (5)
118. Bracelet; gold, garnets, enamel; France; 1850-1875 (5)
119. Scarf pin; gold, silver, enamel, diamonds; probably J. Paul Robin (d. 1869); France, Paris; 1855-1860 (5)
120. Brooch; enamel, gold, pearls; Switzerland; 1855-1860 (5)
121. Demi-parure; aluminum, gold; probably France; 1855-1860 (5)
122. Demi-parure; glass mosaic, chalcedony, gold; Italy, 1855-1860 (5)
123. Pendant brooch; gold, rock crystal, diamonds, silk; Dumoret; France, Paris; 1855-1870 (12)
124. Necklace; gold, carved emeralds, pearls, enamel; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
125. Necklace; gold; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
126. Necklace, letter on each of eight links spells AMOR ROMA; glass mosaic, gold; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
127. Necklace; gold, emeralds, pearls; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
*128. Parure, reproducing III-II century B.C. Greek pieces now in the British Museum and the Louvre; gold, enamel; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
129. Demi-parure; gold; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
130. Pendant and chain, in the style of the sixteenth century; enamel, gold, rubies, emeralds, pearls; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
131. Pendant and chain, in the style of the fourteenth century; enamel, gold, emeralds, pearls; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
132. Pendant, in the style of the sixteenth century; enamel, gold, rubies, pearls, emeralds; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
133. Two brooches, each in the form of the initial "M" of the Virgin Mary. Reproductions of a jewel bequeathed to New College, Oxford in 1404 by William of Wykeham, Bishop of Winchester; gold, pearls, sapphires, emeralds; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (7)
134. Brooch; gold, enamel; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
135. Brooch; gold, glass mosaic; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
136. Brooch; chalcedony cameo, enamel, gold, emeralds; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
137. Brooch; gold, ceramic; Augusto (?) Castellani (1829-1814); Italy, Rome; 1858-1870 (6)
138. Bracelet; jadeite, gold; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1870 (6)
139. Bracelet, reversible, initials, one on each of twelve links spell "Non Relinquam" on one side, "Non Relinques" on other; gold; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1880 (6)
*140. Pair of earrings, in the form of sirens. Reproductions of V-IV century B.C. Greek piece now in the Metropolitan Museum of Art; gold; Augusto (?) Castellani (1829-1914); Italy, Rome; 1858-1880 (5)
141. Pair of earrings, reproductions of antique pieces; probably Castellani; gold; Italy; about 1860 (5)
142. Brooch; gold, enamel; France; about 1860 (9)
143. Comb; gold, tortoiseshell; probably France; about 1860 (5)
144. Hat ornament; garnet, enamel, gold, diamonds; England; about 1860 (16)
145. Bracelet; shell cameos, gold; probably Italy; 1860-1865 (5)
146. Bracelet; enamel, ruby, gold, diamonds; England; 1860-1865 (7)
147. Pair of earrings in the Etruscan style; gold; Carlo Giuliano (d. 1912); Italy or England; 1860-1870 (6)
148. Two brooches, each in form of a Doge's cap; rubies, diamonds, gold, and sapphires, diamonds, gold; Italy, Venice (?); 1860-1870 (5)
149. Brooch; stone mosaic, gold; Italy, 1860-1870 (5)
150. Demi-parure; coral, gold; probably Italy; 1860-1870 (1)
151. Brooch; lapis lazuli, gold; Italy; 1860-1870 (5)
152. Comb; tortoiseshell, silver; probably Italy; 1860-1870 (5)
153. Scarf ring; gold, aquamarine, enamel; France; 1860-1870 (10)
154. Demi-parure; gold, enamel; France; 1860-1870 (5)
155. Brooch; chalcedony cameo, gold, rubies, diamonds; France; 1860-1870 (7)
156. Pair of earrings; gold, pearls, turquoises; France or England; 1860-1870 (11)
157. Pair of earrings; gold, turquoises; France or England; 1860-1870 (11)
158. Brooch; enamel, diamonds, garnets, gold; England; 1860-1870 (6)

159. Pendant; gold, pearls, diamond; England; 1860-1870 (16)
160. Demi-parure; gold, pearls, enamel; England; 1860-1870 (16)
161. Brooch and pair of sleeve links; gold, enamel; France or United States; 1860-1870 (5)
162. Bracelet; gold, chalcedony, diamonds, enamel; United States; 1860-1870 (5)
163. Demi-parure; gold; United States; 1860-1870 (5)
164. Pair of earrings; beetles, gold; Brazil; 1860-1870 (14)
165. Pair of earrings; humming-bird's heads, gold; Brazil; 1860-1870 (5)
166. Pair of earrings; gold; Italy or France; 1860-1870 (5)
167. Locket; chalcedony, diamonds, gold, silver; probably United States; 1860-1880 (5)
168. Bracelet; bone; South Germany; 1860-1900 (5)
169. Bangle bracelet; gold, enamel, diamonds; England; 1864 (11)
170. Brooch and one earring, mourning jewelry of Mrs. Abraham Lincoln; gold, onyx; United States; about 1865 (4)
171. Comb; coral, silver-gilt, tortoiseshell; Italy; 1865-1870 (5)
172. Demi-parure; gold, lapis lazuli; France; 1865-1870 (5)
173. Hair pins; gold; France; 1865-1870 (5)
174. Pendant locket; spinel, gold, enamel, pearls; probably England; 1865-1870 (5)
175. Demi-parure; ivory-nut, gold, enamel; United States; 1865-1870 (5)
176. Pendant; enamel, pearls, diamonds, gold; France; 1865-1875 (5)
177. Two finger rings; gold, enamel, diamond, and gold, peridot; Italy; 1865-1880 (7)
178. Parure; gold, rubies, sapphires, enamel; Carlo Giuliano (d. 1912); England, London; 1866-1870 (6)
179. Necklace, in the style of III-II century, B.C.; gold, chalcedony; Carlo Giuliano (d. 1912); England, London; 1866-1875 (6)
180. Pendant, with portraits of Henri II and Catherine de Medici in swivel mounting, in the style of the sixteenth century; enamel, gold, rubies, emeralds, pearl; France, Paris; about 1870 (6)
181. Demi-parure; agate cameos, diamonds, pearls, gold, silver; Bessinger; France, Paris; about 1870 (7)
182. Pendant and chain; malachite, gold; England; about 1870 (14)
183. Demi-parure; coral, gold; Italy; 1870-1875 (5)
184. Pendant; chalcedony cameo, enamel, diamonds, pearl, gold; Eugène Fontenay (1823-1885); France, Paris; 1870-1875 (9)
185. Pendant; cold enamel, gold, silver, diamonds; propably Eugène Fontenay (1823-1885); France, Paris; 1870-1880 (6)
186. Pendant; cold enamel, gold; probably Eugène Fontenay (1823-1885); France, Paris; 1870-1880 (6)
187. Doll's parure; glass beads, gilt metal, enamel, porcelain, paper; United States; 1870-1875 (13)
188. Pendant; agate cameo, gold; Elena Pistrucci (1822-1886); probably Italy, Rome; 1870-1880 (6)
189. Pendant; shell cameo, gold; cameo by Giuseppe Trabacchi (1839-1909) mount by Augusto Castellani (1829-1914); Italy, Rome; 1870-1880 (6)
190. Pendant; chalcedony, gold; cameo by A. Lanzi; Italy; 1870-1880 (6)
191. Necklace; coral, gold; Italy; 1870-1880 (5)
192. Bracelet; coral, gold; Italy; 1870-1880 (5)
193. Demi-parure; coral, Italy; 1870-1880 (5)
194. Pendant; carved ruby, enamel, pearls, gold; Italy or France; 1870-1880 (6)
195. Brooch; gold, sapphire, pearls; France; 1870-1880 (5)
196. Scarf pin, in form of leopard and snake; gold, enamel, diamonds; France, Paris; 1870-1880 (6)
197. Scarf pin, in form of camel and Moor; gold, enamel; France, Paris; 1870-1880 (6)
198. Scarf pin, in form of jockey cap; carved amethyst, diamonds, platinum; France, Paris; 1870-1880 (6)
199. Locket with chain; enamel, gold; France; 1870-1880 (10)
200. Locket, in shape of an album; gold, enamel; probably France; 1870-1880 (10)
201. Pendant, in the style of the sixteenth century; enamel, pearls, rubies, gold; France or England; 1870-1880 (6)
202. Necklace; coral, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
203. Necklace; cabochon shapphires, gold; Carl Giuliano (d. 1912); England, London; 1870-1880 (6)
204. Necklace; garnets, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
205. Necklace; enamel, pearls, rubies, diamonds, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
206. Necklace and earrings; coral, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
207. Pendant with chain; carved carnelian, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
208. Brooch; enamel, pearls, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
209. Fibula brooch; topaz, gold, enamel, pearls; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
210. Brooch, with two hearts; turquoises, diamonds, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
211. Brooch; enamel, pearls, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)

212. Bangle bracelet; amethyst, pearls, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
213. Bangle bracelet; gold, enamel, peridots; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
214. Bracelet; gold, pearls, enamel; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
215. Parure; gold, pearls, enamel; Carlo Giuliano (d. 1912); England, London; 1870-1880 (6)
216. Necklace and pair of earrings, in the form of parrots, in the style of the sixteenth century; baroque pearls, enamel, gold, diamonds; attributed to Carlo Giuliano (d. 1912); England, London; 1870-1880 (16)
217. Pair of earrings, in the Louis XVI style; chalcedony cameo, gold; England; 1870-1880 (6)
218. Demi-parure; amethysts, pearls, gold; England; 1870-1880 (12)
219. Necklace; amethysts, pearls, gold; England; 1870-1880 (12)
220. Necklace; garnets, gold; England; 1870-1880 (14)
221. Locket with chain; gold, enamel, pearls, diamonds; England; 1870-1880 (16)
222. Pair of bracelets, mourning jewelry; glass, gold, tin; England or United States; 1870-1880 (5)
223. Bracelet; gold, enamel; United States; 1870-1880 (5)
224. Bangle bracelet with three pendant lockets; enamel, gold, diamonds; England; 1870-1890 (16)
225. Three ornaments for the hair; jet, net, wire; probably United States; 1870-1890 (5)
226. Demi-parure; jet, gold; probably United States; 1870-1890 (5)
227. Brooch; opals, diamonds, jadeite, gold; England; 1870-1900 (14)
228. Pendant; chalcedony cameo, pearl, gold, enamel; John Brogden; England, London; about 1873 (6)
229. Brooch; sapphire cameo, diamonds, gold; Augusto Castellani (1829-1914); Italy, Rome; about 1875 (6)
230. Pair of earrings; silver; Italy; about 1875 (5)
231. Bracelet; silver; Italy; about 1875 (5)
232. Finger ring, in form of snake, articulated; gold, ruby, diamonds; England; 1875-1890 (5)
233. Hair pin, in form of a dagger; horn, gilt metal; probably United States; 1875-1890 (3)
234. Pendant, after a design by Hans Collaert (fl. 1580); gold, enamel, rubies, sapphires, emeralds, pearls; Pierret; Italy, Florence or Rome; 1875-1890 (10)
235. Brooch, in form of a bird; gold, diamonds, rubies; England; 1875-1890 (7)
236. Brooch and two studs; white sapphires, enamel, gold; United States; 1875-1890 (5)
237. Brooch, a whistle in form of a riding whip; gold; probably United States; 1875-1900 (5)
238. Bracelet, in the medieval style with mosaic portrait of Dante; gold, glass mosaic, rubies, pearls; Augusto Castellani (1829-1914); Italy, Rome; dated 1876 (6)
239. Necklace; chalcedony, intaglios, pearls, gold; Giacinto Melillo (1846-1915); Italy, Naples; about 1880 (6)
240. Scarf ring; lava cameos, gold; Italy; about 1880 (6)
241. Necklace; chalcedony, gold; France; about 1880 (5)
242. Locket and pair of earrings; gold, enamel, diamonds; probably France; about 1880 (14)
243. Chain; gold, garnets; England; about 1880 (5)
244. Pendant; enamel, gold; probably England; 1880-1890 (9)
245. Hat pin, in form of a spider; enamel, gold, rubies, diamonds; France; 1880-1890 (16)
246. Brooch, in form of a caterpillar; emeralds, diamonds, gold; probably France; 1880-1890 (5)
247. Parure, in the oriental style; chrysoprases, rubies, pearls, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
248. Necklace; enamel, diamonds, gold, pearl; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
249. Necklace; pearls, diamonds, sapphires, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
250. Necklace; almandines, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
251. Necklace; star sapphires, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
252. Pendant; enamel, rubies, pearls, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
253. Pendant; enamel, tourmaline, peridots, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
*254. Pendant; rock crystal, pearls, enamel, diamonds, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
255. Pendant; enamel, ruby, pearls, diamonds; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
256. Pendant locket; rock crystal, enamel, diamonds, gold; Carlo Giuliano (d. 1912); England, London; 1890-1890 (6)
257. Pendant locket; rock crystal, enamel, diamonds, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
258. Brooch, in form of a butterfly; enamel, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)

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259. Brooch, in form of a butterfly; enamel, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
260. Brooch; peridot, diamonds, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
261. Brooch; enamel, diamonds, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
262. Finger ring, in the style of the sixteenth century; sapphire, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
263. Hairpin; tortoiseshell, gold, enamel, crystal; Carlo Giuliano (d. 1912); England, London; 1880-1890 (6)
264. Pendant, in form of winged lion's mask; enamel, emeralds, rubies, diamonds, gold; England, London; 1880-1890 (6)
265. Pendant; carved lapis lazuli, pink tourmaline, enamel, gold; England; 1880-1890 (6)
266. Bangle bracelet, terminating in two rams' heads, in the Hellenistic style; gold; England; 1880-1890 (6)
267. Watch fob, with grotesque imp; leather, gold, stone; Marcus and Company; United States; 1880-1890 (5)
268. Scarf pin; crystal, gold, pigment; France; 1880-1900 (5)
269. Locket with chain; crystal, pigment, gold, pearls; France; 1880-1900 (5)
270. Brooch, in form of three berries; rubies, diamonds, gold; probably France; 1885 (5)
271. Bracelet, in form of a coiled snake; gold, diamond, peridots; France or United States; about 1890 (5)
272. Lorgnon, composed of snakes, those in the handle form the initials J. D. B.; gold, diamonds; Tiffany and Company; United States, New York; about 1890 (5)
•273. Wallet, made for James Buchanan (Diamond Jim) Brady (1856-1917), and showing his initials formed by snakes; buffalo hide, vari-colored sapphires, gold; United States; about 1890 (2)
274. Pair of earrings, reproductions of Roman pieces of about II-I century B.C.; Giacinto Melillo (1846-1915); Italy, Naples; 1890-1900 (6)
275. Hatpin, in form of a snake; gold; Giacinto Melillo (1846-1915); Italy, Naples; 1890-1900 (5)
276. Demi-parure; gold; attributed to Giacinto Melillo (1846-1915); Italy, Naples; 1890-1900 (5)
277. Necklace; enamel, diamonds, gold; René-Jules Lalique (1860-1945); France, Paris; 1890-1900 (12)
278. Pendant; enamel, gold; René-Jules Lalique (1860-1945); France, Paris; 1890-1910 (12)
279. Finger ring; enamel, peridot, gold; René-Jules Lalique (1860-1945); France, Paris; 1890-1910 (7)
280. Finger ring; baroque pearl, enamel, diamonds, gold; probably Georges Le Turcq; France, Paris; 1890-1900 (7)
281. Brooch; ivory, enamel, pearls, diamonds, gold; France, 1890-1900 (11)
282. Match box; gold, emerald; France; 1890-1900 (5)
283. Key ring; gold, emerald; France; 1890-1900 (5)
284. Scarf pin; gold; France; 1890-1900 (6)
285. Scarf pin; gold, rubies; France; 1890-1900 (6)
286. Scarf pin; gold; France; 1890-1900 (6)
287. Necklace; zircons, diamonds, pearls, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
288. Necklace, may be converted into two bracelets; diamond, emerald, ruby, sapphire, topaz, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
289. Necklace; pearls, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
290. Necklace; diamonds, aquamarine, pearls, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
291. Pendant; star ruby, star sapphires, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
292. Pendant, after the style of the sixteenth century; emeralds, diamonds, pearl, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
293. Pendant; pearls, diamonds, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
294. Brooch; emeralds, diamonds, pearls, enamel, gold; Carlo Giuliano (d. 1912); England, London; 1890-1900 (6)
295. Watch fob, in form of rope and pulleys; gold, turquoise; England; 1890-1900 (6)
296. Locket; peridots, diamonds, gold, platinum; England; 1890-1900 (5)
297. Brooch; sapphires, rubies, diamonds, pearls, gold; England; 1890-1900 (6)
298. Bangle bracelet; gold, sapphire; England; 1890-1900 (11)
299. Necklace; rose quartz, gold; probably United States; 1890-1900 (5)
300. Brooch, in the Hellenistic style; gold, enamel, pearls; Giacinto Melillo (1846-1915); Italy, Naples; about 1900 (6)
301. Necklace, in the style of the III-II century B.C.; gold; Giacinto Melillo (1846-1915); Italy, Naples; about 1900 (6)
302. Pendant; carnelian, gold; Giacinto Melillo (1846-1915); Italy, Naples; about 1900 (6)
303. Pair of brooches, in the style of the III-II century B.C.; gold; Giacinto Melillo (1846-1915); Italy, Naples; 1900-1910 (6)
304. Fibula brooch, in the style of the III-I century B.C.; gold, enamel; Giacinto

Melillo (1846-1915); Italy, Naples; about 1910 (6)

305. Fibula brooch, in the style of the III-I century B.C.; gold, enamel; Giacinto Melillo (1846-1915); Italy, Naples; about 1910 (6)
306. Fibula brooch, in the style of the III-I century B.C.; Giacinto Melillo (1846-1915); Italy, Naples; about 1910 (6)
307. Necklace; gold; Giacinto Melillo (1846-1915); Italy, Naples; 1910-1915 (6)
308. Necklace; enamel, pearls, diamonds, gold; René-Jules Lalique (1860-1945); France, Paris; about 1900 (12)
309. Brooch; enamel, diamonds, artificial pearls, gold; René-Jules Lalique (1860-1945); France, Paris; about 1900 (12)
310. Chain; enamel, diamonds, gold; René-Jules Lalique (1860-1945); France, Paris; about 1900 (12)
*311. Double brooch; glass, diamonds, enamel, gold; René-Jules Lalique (1860-1945); France, Paris; 1900-1910 (12)
312. Brooch; gold, onyx, pearls, moonstones; Hector Guimard (1867-1942); France, Paris; 1900-1910 (8)
313. Pendant; gold, diamonds; Hector Guimard (1867-1942); France, Paris; 1900-1910 (8)
314. Finger ring; gold, diamonds, pearl; Hector Guimard (1867-1942); France, Paris; 1900-1910 (8)
315. Pendant; enamel, opal, diamonds, gold; Comte du Suau de la Croix; France, Paris; 1900-1910 (9)
316. Brooch; gold; Boucheron; France, Paris; about 1900 (5)
317. Chatelaine; steel, gold; France; about 1900 (5)
318. Set of three studs and one pin; diamonds, gold, silver; Cartier; France, Paris; about 1900 (5)
319. Scarf pin; gold, pearl; France; about 1900 (5)
320. Brooch; gold, pearls; France or England; about 1900 (5)
321. Pendant; emeralds, diamonds, enamel, gold; Carlo Giuliano (d. 1912); England, London; about 1900 (6)
322. Brooch; moonstone, diamonds, gold; firm of Peter Carl Fabergé (1846-1920); Russia, Saint Petersburg; about 1900 (16)
323. Bangle bracelet; enamel, gold; firm of Peter Carl Fabergé (1846-1920); Russia, Saint Petersburg; about 1900 (15)
324. Pendant with chain; gold, diamonds, garnet; firm of Peter Carl Fabergé (1846-1920); Russia, St. Petersburg; 1900-1905 (16)
325. Brooch, with Imperial Eagle; enamel, diamonds, seed pearls, gold; firm of Peter Carl Fabergé (1846-1920); Russia, Saint Petersburg; 1900-1914 (16)
326. Medallion, reproduction of twelfth-century Byzantine enamel, with chain; enamel, gold, rubies, sapphires, pearls, diamonds; firm of Peter Carl Fabergé (1846-1920); Russia, Saint Petersburg; about 1910 (6)
327. Necklace with pendant; gold, pearls, emeralds, sapphires, enamel; Mrs. Florence Koehler (1861-1944); United States; about 1900 (12)
328. Comb; pearls, enamel, gold, tortoiseshell; Mrs. Florence Koehler (1861-1944); United States; about 1900 (12)
329. Necklace; gold; Mrs. Florence Koehler (1861-1944); United States; about 1900 (12)
330. Pendant; sapphires, pearls, gold; Edward Everett Oakes (1891-); United States; 1900-1910 (12)
331. Pair of earrings; seed pearls, diamonds, gold; France; about 1904 (16)
332. Hat pin, in form of a bird on a swing; diamonds, sapphires, platinum, gold; Cartier; United States, New York; about 1910 (5)
333. Brooch; silver; Georg Jensen (1866-1935); Denmark, Copenhagen; 1904-1912 (11)
334. Clasp; silver, amber, malachite; Georg Jensen (1866-1935); Denmark, Copenhagen; 1904-1912 (11)
335. Brooch; silver, amethysts; Georg Jensen (1866-1935); Denmark, Copenhagen; 1904-1912 (11)
336. Double brooch; silver, opals; Georg Jensen (1866-1935); Denmark, Copenhagen; 1904-1912 (11)
337. Hatpin; moss agate, pearl, crystal, gold; Tiffany and Company; United States, New York; about 1910 (5)
338. Necklace; opals, enamel, gold; Louis Comfort Tiffany (1848-1933); United States, New York; about 1914 (12)
339. Necklace; alexandrite, topazes, tourmalines, enamel, gold; Louis Comfort Tiffany (1848-1933); United States, New York; about 1914
340. Earring stands; brass; United States; probably nineteenth century (3)

DRAWINGS FOR JEWELRY

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341. Designs for four aigrettes; Italy, probably Florence; 1800-1815 (1940-86-164,-169,-170,-171)
342. Designs for two combs; Italy; 1800-1825 (1938-88-965,-967)
343. Designs for a necklace and two bracelets; Italy; 1800-1825 (1938-88-971,-961,-7404)
344. Designs for two combs and a bracelet; Italy; 1800-1825 (1938-88-684,-685,-7402)
345. Designs for two necklaces; Italy, probably Naples; 1800-1825 (1938-88-974,-980)
346. Designs for two combs and a bracelet; Italy; 1800-1825 (1938-88-682,-683,-7406)
347. Designs for two combs and a bracelet; Italy; 1800-1825 (1938-88-772,-773,-963)
*348. Designs for bracelet and belt (?) and four

earrings; Italy; 1805-1815 (1938-88-968, -969)

349. Designs for three combs; two by Felice Giani (1760-1823); Italy, Rome; 1805-1820 (1938-88-3094,-3095,-5016)
350. Designs for four combs; Italy; about 1810 (1938-88-698 to -701)
351. Designs for a parure and a comb; Italy, probably Naples; 1810-1820 (1938-88-755, -764)
352. Design for a tiara or comb; Italy; 1810-1830 (1940-86-324)
353. Designs for ornament for the hair (?), comb, necklace and finger ring; Italy; from 1810-1840 (1940-86-189,-360,-577,-814)
354. Designs for chain and rings; Italy; about 1815 (1938-88-5254,-5253)
355. Designs for earrings, comb and pendant; Italy; 1815-1825 (1938-88-924,-925,-966, -972)
356. Designs for a comb and a brooch; Italy; 1815-1830 (1901-39-758,-751)
357. Designs for a buckle, two bracelets and and ornament for the hair; Italy; 1815-1830 (1901-39-764,-827, 1938-88-7405,-697)
358. Designs for two combs; Italy; 1820-1830 (1940-86-365,-432)
359. Designs for four bracelets; Italy; 1820-1830 (1838-88-690,-962,-693,-7403)
360. Designs for three ornaments for the hair; Italy; 1820-1850 (1938-88-691,-692,-694)
361. Designs for two combs; Italy; 1825-1830 (1938-88-931,-932)
362. Design for a tiara or comb; Italy; 1825-1840 (1940-86-421)
363. Design for a parure; Italy; about 1830 (1940-86-270)
*364. Designs for two ornaments for the hair; Italy; 1830-1840 (1938-88-770,-775)
365. Designs for two combs; Italy; 1830-1840 (1938-88-983,-984)
*366. Designs for a bracelet, a comb and three earrings; Italy; 1830-1840 (1938-88-6283, 1940-86-346,-555,-557,-567)
367. Designs for two brooches; Italy; 1830-1840 (1901-39-762, 1938-88-767)
368. Designs for three fillets or ornaments for the hair; Italy; about 1840 (1940-86-244, -281,-299)
369. Designs for ornament for the hair and brooch; Italy; about 1840 (1940-86-257, -631)
370. Design for a tiara for Fanny Cerrito (1821-1899); Italy, Rome; 1843 (1938-88-6351)
371. Design for a parure; Italy; 1840-1850 (1940-86-645)
372. Designs for two fillets or ornaments for the hair; Italy; probably Florence; about 1850 (1940-86-225,-227)
373. Designs for a coronet and ornament for the hair; Italy; 1850-1860 (1938-88-7479, -769)
374. Design for bracelet and brooch or buckle; Italy; 1850-1860 (1938-88-771)
375. Designs for six bracelets; Salvatori; Italy, Rome; 1850-1860 (1938-88-6323,-6326)
376. Designs for four pendants, three in the Egyptian style; Salvatori; Italy, Rome; about 1860 (1938-88-6318,-6319)
*377. Designs for two bracelets; Salvatori; Italy, Rome; 1860-1870 (1938-88-6324,-6325)
378. Designs for nine brooches; Salvatori; Italy, Rome; 1860-1870 (1938-88-6328)
379. Designs for twelve pendants in the Etruscan and Greek styles; Salvatori; Italy, Rome; 1860-1880 (1938-88-6334 to 6343, -6349,-6350)
380. Designs for: two brooches and two earrings in the Renaissance style, dated 1863; a bracelet, dated 1862; two bracelets each with matching brooch in the Etruscan style, dated 1855; Salvatori; Italy, Rome (1938-88-6296,-6282,-6278)
381. Designs for six earrings, five pendants with four earrings and five brooches; Salvatori; Italy, Rome; 1869 (1938-88-6305, -6309,-6285)
382. Designs for twelve pendants, three brooches and two scarf pins; Salvatori; Italy, Rome; 1869-1872 (1938-88-6286, -6290,-6317)
383. Design for a necklace in the Greek style; Salvatori; Italy, Rome; about 1870 (1938-88-6292)
384. Designs for four brooches and two pendants in the Greek style; Salvatori; Italy, Rome; about 1870 (1938-88-6297,-6298, -6330,-6344)
385. Designs for four bracelets; Salvatori; Italy, Rome; about 1870 (1938-88-6279 to 6281)
386. Designs for three pendants and twelve earrings; Salvatori; Italy, Rome; about 1870 (1938-88-6295,-6311)
387. Designs for various brooches and earrings; Salvatori; Italy, Rome; about 1870 (1938-88-6288,-6300,-6302,-6308)
388. Design for two pendants; Salvatori; Italy, Rome; 1870-1880 (1938-88-6293,-6294)
389. Design for a necklace "in the style of the sixth century (B.C.)"; Salvatori; Italy, Rome; 1870-1880 (1938-88-6327)
390. Designs for eight brooches in the medieval style; Italy, probably Rome; 1860-1865 (1938-88-6355 to 6357)
391. Designs for three finger rings and six brooches; Italy; 1860-1870 (1938-88-6333, -6345,-6346)
392. Designs for brooches, tiara, pendants and earrings; Italy; 1870-1875 (1940-86-916, -921,-936 to 940)
393. Designs for an ornament for the hair, pendants, bangle bracelet and earrings; Italy; 1870-1880 (1940-86-917,-909,-947)
394. Designs for six earrings; Italy; about 1875 (1938-88-6347,-6348)
*395. Designs for five bracelets; probably Augusto Castellani (1829-1914); Italy, Rome; 1858-1880 (1938-88-6352,-6353)

396. Design for a brooch; Alexis Falize (1811-1898); France, Paris; 1860-1865 (1950-6-1)

397. Design for a pendant watch; Alexis Falize (1811-1898); France, Paris; 1860-1865 (1950-6-2)

398. Designs for three brooches; Gustave Baugrand (1826-1870); France, Paris; about 1867 (1950-6-4)

*399. Designs for three brooches; Gustave Baugrand (1826-1870); France, Paris; about 1867 (1950-6-3)

400. Design for a comb; Eugène-Samuel Grasset (1841-1917); France, Paris; 1900 (1950-6-5)

401. Design for a buckle; Eugène-Samuel Grasset (1841-1917); France, Paris; 1900 (1950-6-6)

402. Design for a buckle; Eugène-Samuel Grasset (1841-1917); France, Paris; 1900 (1950-6-7)

*403. Design for a brooch; Eugène-Samuel Grasset (1841-1917); France, Paris; 1900 (1954-41-1)

404. Designs for four necklaces; United States; about 1900 (1910-44-1 to 4)

NINETEENTH CENTURY JEWELRY

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